BF
921
.K4

LIBRARY OF CONGRESS
00013408063

THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

EL FERASSAH

الفراسة

CHEIROSOPHY

BY

KHALDAH

PUBLISHED BY
THE KHALDAH PUBLISHING COMPANY
95 WASHINGTON STREET
NEW YORK CITY

OCT 7 1888
Library of Congress

EL FERASSAH

Hand-Reading

A PRACTICAL AND POPULAR TREATISE IN

Modern Cheirosophy

WITH NUMEROUS PLATES AND DIAGRAMS

BY

A. KHALDAH

"And God has so marked the hand of man that it may be read."

PUBLISHED BY
THE KHALDAH PUBLISHING COMPANY
95 WASHINGTON STREET
NEW YORK CITY

BF821
.K4

15896.

CONTENTS.

Preface 5
Introduction 9
The Anatomy of the Hand 20
Cheirognomy 31
Cheiromancy 56
Autobiography 79

15896

COPYRIGHTED, 1898, by A. KHALDAH.

LIBRARY OF CONGRESS
OFFICE OF
SEP 30 1898
Register of Copyrights

TWO COPIES RECEIVED.

55095

Sep. 20. 98

1890.

COPYRIGHTED, 1898, BY FALK

PREFACE.

This modest contribution to the Science of Cheirosophy is the product of ten years' serious study and embodies a *resume* of lectures and demonstrations delivered during the last five years in the principal cities of America.

In submitting his work thus, in printed form to the public, the author is well aware of the difficulty of obtaining a hearing. In these days when in very truth "of making many books there is no end;" more than ordinary interest must attach either to the writer or his subject to insure readers, for even the worthiest of publications. And, unhappily, the wide extended prejudice which in occidental countries exists against the Science herein treated, presents an additional and exceptional obstacle to the popularity of the present volume. Accord-

ingly, the author will not be surprised if he be charged with presumption in thus calling attention anew to a subject, perhaps already sufficiently canvassed.

But while such criticisms will not surprise him, neither will they disturb him. For as an humble champion of truth he feels bound to make no apology. In the modesty of the novice he has long withstood the solicitations of numerous patrons and friends, and if in issuing this little volume he has at length yielded to their entreaties, this acquiescence is not due to any latent eagerness for publicity, but purely in the interest of his science and in the furtherance of truth.

For while Cheirosophy is an old *art* it is a comparatively modern *science*, and like every science, it is still in the making. New truths are continually being discovered and old truths are constantly receiving clearer elucidation through the labors of the profounder students of this and cognate sciences.

Such a new scientific truth the author believes to be his original combination of the principles of Cheirosophy and Physiognomy in the reading of temperament and character. Both the hand and the face are but signs, reflecting the mental constitution and revealing the as-

trological conditions under which the subject was born. Now, it is a well recognized principle of modern science to include all the data before and after an induction is drawn, since one body of the data may correct another and thus lead to a more perfect conclusion. So in the reading of the temperament the signs of the face may correct those of the hand or vice versa. Either alone, might prove an insufficient basis for induction while combined, their indications are well-nigh infallible.

This original method of induction, the author expounds at considerable length in the body of the work, and he is so confident of its importance as well as its plausibility that he believes this consideration alone will recommend his book to the reading public as a material contribution to the modern science of Cheirosophy.

INTRODUCTION.

The hand is the most useful of members. Only those who have temporarily or permanently been deprived of its services can appreciate how greatly we depend upon it for the comfort of living. In the presence of the other senses the touch of the hand so supplements their deliverances as vastly to enhance their precision and completeness, and in the lack of particular sense as sight or hearing, the sensitive hand has often proved no mean substitute. Who has not seen the blind man, make eyes of his deft fingers drawing inferences from the sense of touch as to the form, size and even color of objects.

It is the hand which perhaps more than any other member shows by its form and texture the degree of evolution to which the subject has attained. The lower animals have no hand. We

speak of the paw of a lion, the hoof of a horse or the claw of an eagle, but the hand only of a man. Even the higher orders of anthropoid apes whose corresponding extremities certainly bear some resemblance in form to the human member can hardly be said to possess a hand. It is rather a claw or perhaps a highly dexterous foot that the ape uses so ingeniously.

It is a long distance from the most perfect extremity of the lower animals to the elementary hand of the rudest savage. The difference is summed up by saying that the latter is a hand and the former, however, ingeniously and curiously employed, is something less than a hand.

This development of the human hand out of the crude extremity of the lower animal is marked by two notable improvements:—differentiation in form and sensitiveness of touch and both of these features correspond, if indeed they are not due to the higher evolution of mind.

It was Milne Edwards the noted zoologist who asserted that "the faculties of the mammalia are elevated in proportion as their extremities are the better constructed for prehension and touch." It is undoubtedly true that the acuteness of the sense of touch is a very fair gauge of the intelligence of the animal. Take the elephant for example, an animal noted for its intelli-

gence though its clumsy and unwieldy body might at first suggest the contrary. It is a well-known fact that the trunk of the elephant is peculiarly sensitive and capable of the most delicate touch. With this wonderful instrument the animal will pick up alike a peanut or a heavy beam. So with other animals, their sense of touch and their prehensive capability develops in even ratio to their intelligence.

In view of this recognized truth we should justly expect the hand of man, the most intelligent of living beings to be what it is—a most marvelous mechanism, capable alike of wondrous feats of strength and of the most delicate of operations—a grasp as of a vice or a delicate touch whereby it can discern objects too minute to be seen by the eye.

In the developed hand we find the clumsy undivided hoof of the lower animal differentiated into five digits, each so distinct from the others that each is capable of performing certain operations separately, while the soft skin at the tips of the fingers is the thin covering for innumerable nerve filaments which are constantly conveying to the brain the minutest details of information concerning the objects touched. And these marvelously constructed hands and their fingers, according to the occupations to

which they are applied, are in turn steadily being modified either in form or texture or in both, so that scarcely two human hands are alike, and the hand of an individual or of a race is characterized by its special adaptation to the operations it has been in the habit of performing.

Compare for example the hand of the Eskimo with that of the cultivated Hindoo, whose delicacy of touch is proverbial, or compare the hand of the rude laborer whose chief business is to grasp the spade with that of the artist, accustomed to pencil and brush. How great a difference! Yet all this diversity is due to the action and reaction between hand and brain, the brain suggesting new occupations and the hand performing them.

By this reciprocal process both hand and brain are modified, and thus arises what we call cultivation and civilization.

Note for an instant the marvelous adaptability of the hand. When drawn together it forms a vise in which to grasp an object as the handle of an axe or shovel, a gun, a ball or a book; and it can be made to adjust itself accurately, at a second's notice, to the size of the object to be held, be it either very large or very small. Then, when clinched, it forms a hard ball—the fist—

with which man instinctively defends himself against a foe. When completely distended it forms a smooth flat surface—the palm, capable of sustaining the most delicate objects with the greatest ease and without deviating a hair's breadth from the horizontal plane. Then with the thumb and forefinger we pick up a pin or hold a pen or pencil. With the index finger we point to an object, and with the tips of the fingers we detect the hardness, smoothness or form of any and everything. Thus we may apply the hand to any mechanical operation, using it as a whole or only in part according to the requirements which any given case may exact.

But there is another class of uses for the hand which is more closely allied with the operations of the mind. I refer to the symbolical or linguistic uses. When I extend my right hand to clasp that of my friend, that act speaks as plainly as I could say in words "I bid you welcome." "I am glad to see you." If the priest extends his palms toward heaven it is to express *supplication*, or if he extends his arms with palms down, to pronounce a *benediction*. The outstretched arms with open palms, indicate entreaty, while the hand raised on high with beckoning fingers *signals attention* or summons

one party to another, and the palm turned outward combined with proper facial expression, indicates horror or aversion. These symbolic, linguistic or pantomimic uses are as familiar as words with which we express our thoughts and those just enumerated are only a few of the symbolical uses to which the hand has been put to. Indeed we know that an entire manual language has grown up among the deaf and dumb—a language so poetical and so expressive that in not a few instances it appears superior even to that uttered by the tongue. And even language when uttered by the tongue, gains new warmth and force from the gesticulations by which the hand often utters its supplementary language. Watch an orator by a turn of his hand calm or excite a throng of auditors and see a vivacious conversationalist render his narrative picturesque and beautiful by means of the hand's accompanying pantomine. In view of the exquisite adaptability of this facile member to such an infinite variety of uses and in view of its sure modifications to special types according to the application of it, to more or less delicate functions, is it not most reasonable to suppose that the law underlying these changes, once discovered will afford us a valuable key to the study of personality and character? As we

have already remarked, there exists an admitted action and reaction between mind and hand—each developing by the aid of the other. The more sensitive the hand becomes by training, the more keen become the perceptive powers of the mind. And in reverse order the keen, alert mind suggests new functions for the hand. So evident is this reciprocal influence that it is now generally admitted that the hand and mind keep pace with each other and that there exists certain types of hand that correspond strictly to certain types of mind. Everyone knows in a general way that the hand of a woman differs from that of a man, that the hand of an artist differs from that of a stone cutter, that a philosopher's hand is not that of the manufacturer or the merchant. These facts are impressed upon the most casual observer in the ordinary intercourse of life, but that there is an immutable law underlying the differences is not so generally recognized. Yet, this, the profounder students of the hand believe to be established, and upon the basis of this demonstrated law they have constructed an entire science—the Science of Cheirosophy.

This name is derived from the Greek words ZEUS and SOPHIA, and signi`es the wisdom or philosophy of the hand. The meaning of the

word affords a correct indication of the scope of the science which is very different from the mediaeval palmistry. This latter was an art having little or no scientific basis and deserves to be classed with the various fanciful studies which have flourished in the past under the general term of divination or magic. What Astrology is to Astronomy, what Alchemy is to Chemistry, even that is "Palmistry" to "Cheirosophy." The two have nothing in common but their common subject. In their principles and mehods they are utterly distinct. In short, one is an art, baselessly futile, relying upon credulity and superstition for its influence, while the other is in the strictest sense a science boldly facing the broad intellectual enlightenment of the nineteenth century and inviting the keenest scrutiny of its methods and conclusions. Resultant on this wide difference in character, the former is now antiquated and ridiculed, while the latter is continually growing in favor with the most intelligent and thoughtful of critics.

Cheirosophy—the Science of the Hand—is commonly divided into two parts according to the natural subdivision of the subject. These subdivisions are "Cheirognomy" or the "Science of the hand forms," and Cheiromancy" or the "Science of hand-lines." The former treats of

the types of hand which correspond to the principal which recognized types of mind. It draws its inferences from the shape of the hand and the form of the fingers, the protuberance or non-protuberance of joints, the shape of the finger-tips and character of the nails, in short, the purely formal characteristics.

Cheiromancy on the other hand deals with the texture of the skin, the lines of the open palm, wrists and fingers.

In the present book, I apportion to each of these subjects a special chapter.

In the diagnosis of a given hand, however, we combine the respective conclusions of our cheirognomical and cheirognomy observations, Thus the hand of a given client A, considered from the point of view of cheirognomy, reveals to me that its possessor is a materialist or an idealist, of an aesthetic temperament or lacking in the finer sense of beauty and harmony, a philosopher or a practical man of affairs. Similarly, by the principles of cheiromancy, I draw inferences from the lines of his hand. The line of life indicates the subject's relative longevity, the line of the heart, his emotional possibilities; and so on to the end. It is then necessary to combine these data as a basis for our ultimate inferences. We may justly infer that a subject

whose hand proves him to be practical, a shrewd man of affairs, with a moderate passional or emotive temperament and with a high probability of long life, will be financially fortunate, that he will be proof against extravagance, being restrained by thrift from the indulgence of baser appetites and by his moderate aesthetic development from indulgence in the higher pleasures of the soul, as for example, art and music; that his limited emotional temperament would preserve him from frequently falling in love, and that he would marry if at all, on the soundest grounds of practical prudence. These conclusions plainly are attained by legitimate inference from the simple facts of our subject's nature as revealed by the character of his hand. No frank and intelligent cheirosophist would ever claim that errors may not occur in his processes. We may have failed to give full weight to certain corrective considerations and thus have overstated or understated, though our method of inference was perfectly scientific. Such an incidental error so far from affording an argument against this science rather demonstrates its essential reliability. Such a modicum of possible error is admitted in every science, mathematics perhaps alone excepted. Such incidental errors are only mistakes of cal-

culation. They are the exceptions which prove the rule.

Nevertheless, the true scientist is ever seeking to render his conclusions more absolutely incontrovertible, and the author believes that he has discovered a corrective test by the use of which even this minimum of possible error in the inferences of Cheirosophy may be largely or wholly eliminated. This test consists in a comparison of the conclusions of Cheirosophy with those of Physiognomy. Let only these two kindred sciences be brought side by side and definitely applied to a concrete instance of "mind and character diognosis," and it will immediately be seen, how beautifully their conclusions corroborate each other, leaving hardly a lingering doubt of their correctness.

We have thus brought the reader to the threshold of our science, but before we enter upon the discussion of it, a preliminary chapter upon the manual anotomy would seem necessary. Hence the chapter that immediately follows.

THE ANATOMY OF THE HAND.

Structure precedes uses. It is the primary formation of any member upon which its application and ultimate modifications depend. The particular member which we are considering derives its capacity for ingenious operations and its consequent value as an index of mentality precisely from its admirable structure. A preliminary consideration of the anatomy of the hand will, therefore, be not only appropriate, but necessary to a logical treatment of our general subject.

The hand is a highly complex organ. If we view the living member from without we are readily aware that it is enveloped in a double covering of skin, one layer of which is highly sensitive to the touch, owing to the presence in it, of the multitudinous termini of sensory nerve

threads; looking farther we discover strong tendons and soft bundles of muscles together with blood vessels, making up the fleshy portion of the hand and if we press at intervals over the back of the hand and the fingers, we are able to discover each of the bones which go to constitute the skeleton or framework of this useful member.

While the foregoing is the normal mode of discovering the parts of the hand, we shall more logically consider these several constitutent parts in reverse order. Thus we study (1) the bones, (2) the muscles, (3) the skin, (4) the vascular system and (5) the nerves.

(1.) The bones are twenty-seven in number, and are of three classes—the carpal or wrist-bones, the metacarpal or bones of the body of the hand properly considered and the digital bones or phalanges, the bones of the fingers. The eight small bones of the wrist are arranged in two rows and each bone has its special name. Thus the distal row, that nearest the palm contains the trapezium, trapezoid, os magnum and unciform and in the *proximal* line are the scaphoid, semi-lunar cuneiform and pisiform bones. The latter as its name indicates is a round or pea-shaped bone, while all the others are of a generally cuboidal

shape. On the sides, corresponding to the front and back of the hand the surface of these bones is uniformly rough, giving opportunity for the attachment of ligaments, their other surfaces are smooth as is necessary for articulation.

Next we have the five metacarpal or palm bones. These consist of long, three-sided shafts terminating in enlarged extremities. They lie approximately parallel to each other except that of the thumb which stands out from the others at a wider angle. These meta-carpal bones articulate with the distal row of carpal bones at the wrist and with the phalanges of the respective fingers and the thumb.

The digits have each three phalanges, except the thumb, which has but two. The phalanges in general resemble the metacarpal bones, possessing a short shaft with two enlarged extremities. That phalanx which is next the palm is by common usage considered the first.

We have thus a conception of the manual skeleton or framework. One cannot fail to note the exquisite adjustment of these bones to each other for the purpose of articulation. The great freedom of motion enjoyed by the wrist is due to the easy adjustments of the eight small bones which compose its foundation and the division of the digits into phalanges enables

each of them to be bent over upon itself or back upon the hand at will.

These articulations or joints are well worth a moment's special attention, and we shall quote in this connection the admirable description of the celebrated anatomist Sir William Turner, of the University of Edinburgh. Begining with the wrist or radio-carpal joint he says:

"An investing ligament, lined by a synorial membrane and subdivided into anterior, posterior, internal and external bands of fibres, encloses the joint. It is the oblong form of hinge joint and possesses two axes, a long and a short; around the long axis movements occur which bend the hand forwards or bring it in line with the fore-arm or bend it backwards; around the short axis the hand may be moved towards the radical or ulnar margins of the forearm. . . The carpal and Carpo-metacarpal joints are constructed thus: The articular surfaces are retained in contact by certain ligaments passing between the dorsal surdorsal surfaces of adjacent bones by others between their palmar surfaces and by interosseous ligaments between the semi-lunar and cuneiform, semi-lunar and scaphoid, os magnum and unciform, os magnum and trapezoid to the trapezium and the cuneiform to the unciform. Similarly the trapezoid,

os magnum and unciform are connected to the meta-carpal bones of the fingers by dorsal, palmar and interosseous ligaments and the metacarpal bones of the fingers have a like mode of union at their carpal ends. . . The range of movement at any one of these carpal joints is very slight, but the multiplicity of joints in this locality contributes to the mobility of the wrist, and makes the junction between the hand and forearm less rigid in its nature. The metacarpal bone of the thumb is not jointed to the index, and has a distinct saddle-shaped articulation with the trapezium invested by a capsular ligament so that its range of movements is extensive.

"The metacarpal, phalangeal and interphalangeal joints are connected by lateral ligaments passing between the bones and by an arrangement of fibres on their dorsal and palmar surfaces."

The muscles which we now come to consider are divided into two general classes—the flexor and extensor muscles. The former are instrumental in bending the members upon their joints, while the latter are employed to extend them. In the case of the hand we have to deal not alone with the muscles which are located strictly within that member, but also with cer-

tain muscles of the arm, whose action is necessary to the flexion or extension of the hand and its fingers. For example, the extensor muscles of the wrist are located in the forearm. Also the extensor of the thumb passes over the wrist and is attached to the forearm. Says Sir William Turner, speaking of the muscles of the thumb: "These muscles either pass from the forearm to the thumb or are grouped together at the outer part of the palm and form the elevation known as the ball of the thumb; they are inserted either in the metacarpal bone or the phalanges. The thumb is extended and abducted i. e. drawn away from the index by three extensor muscles descending from the forearm and inserted, one into each of its three bones, and a small muscle specially named *abductor pollicis* inserted into the outer side of the first phalanx; its bones are bent on each other by a long and short flexor muscle; it is drawn back to the index by an abductor muscle, and the entire thumb is thrown across the surface of the palm by the "opponens pollicis" which is inserted into the shaft of the metacarpal bone.

The four fingers can be either bent or extended or drawn asunder, i. e., abducted or drawn together, i. e. adducted. The ungual phalanges can be bent by the action of the deep

flexor muscle, the four tendons of which are inserted into them, the second phalanges by the superficial flexor, also inserted by four tendons, one into each phalanx. These muscles descend from the front of the forearm into the palm in front of the wrist, where they are enclosed in a canal by a strong band, the *anterior annular ligament* and their surfaces are invested by a synorial membrane which facilitates their movements to and fro beneath that ligament.

Four rounded muscles, the lumbricales arise in the palm from the deep flexor tendons, turn round the radical borders of the first phalanges and are inserted, one into the extensor tendon on the dorsum of each finger; these muscles bend the first phalanges on the *metacarpal* bones, but from their insertion into the extensor tendons they also extend the second and third phalanges on the first.

The fingers are extended or straightened by muscles inserted into the back of the second and third phalanges; the extensor muscles descend from the back of the forearm—one, the common extensor subdivided into four tendons, one for each finger, but in addition the index finger and little fingers have each a separate extensor muscle, the tendon of which joins that of the common-extensor. The index finger possesses

more independent movement than the other digits—hence its more frequent use as a "pointer;" the extensor tendons of the little and ring fingers are usually united together, so that these digits are associated in their movements. Abduction and adduction of the fingers are caused by seven small muscles situated in the intervals between the metacarpal bones, hence called *inter-osseous*; four of these lie on the back of the hand, three on its palmar surface; they are inserted into the sides of the first phalanges and either pull the fingers away from the middle finger or approximate them to it.

Thus the human hand becomes a perfect instrument of prehension, not only can the individual fingers be bent into hooks, but the thumb can be thrown across the front of the palm so that it can be opposed to the several fingers; and objects can therefore be grasped between it and them; but, further, this power of opposing the thumb permits objects to be held in the palm of the hand which may be hollowed into a cup or made to grasp a sphere. This versatility is the result of the fine adjustment of bones and muscles.

(3) The third conspicuous structural feature of the hand is the integument or covering.

This covering consists of two parts—the epidermis and the cutis. The epidermis or scarf skin is the outer covering, and itself consists of two layers, one of which is of the nature of horn or scales, and forms a thin, but useful protective armor. Beneath the epithelium or scale covering are other layers of the epidermis, which are graduated epithelium, and the true skin called the Cutis. The latter is a soft tender envelope, abounding in minute blood capillaries and lymphatic vessels. The surface of this true skin is rough, with minute elevations called papillae, which constitute the seat of the sense of touch by reason of the nerve fibres which terminate in them.

The vascular system of the hand embraces an elaborate net work of blood and lymph vessels, some of which are visible upon the surface of the member through the transparent veil of the skin, while others lie imbedded deeply among the bones and muscles. The arteries which convey the blood from the heart are a continuation of the large Ulnar and Radial arteries of the forearm. The former may be said in general to supply the palmar surface, while those of the latter supply the back of the hand. But the two meet in the palm to form two arches called respectively, the deep and the superficial palmar arches, and

from their junction give off branches to the thumb and fingers.

Fine thread-like capillaries complete the arterial system, and convey the blood over into the veins, which in turn carry it back to the heart. The veins begin in the extremities of the fingers and form two groups. One group unites in a palmar arch and proceeds along the front of the forearm and the other follows the back of the hand and the arm. These veins are plainly visible throughout their course, and constitute one of the most conspicuous superficial features of the hand. The lymph vessels follow in general the same course as the veins and ultimately unite with them.

It remains to consider the less conspicuous, but most important subject of the nerves. Yet the limits of our chapter will permit only the briefest allusion to them. The nerves of the hand proceed both from the brain and from the spinal chord, the so-called sensory nerves conveying to the brain the sensations due to touch, and the motor nerves serving as the vehicle of the force which manipulates the muscles. These nerves terminating in the finest of filaments, form a thick network in the hand, and are the means of rendering that member the sensitive

and facile instrument, which in the cultivated human being it is observed to be.

The foregoing sketch of the manual anatomy has necessarily been brief, but it will serve as a practical basis for a proper comprehension of the chapters which will follow.

CHAPTER II.

Cheirognomy—The Shapes of Hands.

CHEIROGNOMY.

Cheirosophy—the Science of the Hand—is commonly divided into two parts according to the natural subdivision of the subject. These subdivisions are *Cheirognomy,* or the science of hand-forms, and *Cheiromancy,* or the science of hand-lines. The former treats of the types of hands as denoted by their general conformation; the latter confines itself to a consideration of the lines in the palms. It is necessary to treat of these two branches of our science separately, and to Cheirognomy, as logically the first in order, we shall devote the present chapter.

It is to Monsieur Le Capitaine Casimir

D'Arpentigny that this branch of Cheirosophy owes its development. This soldier of the first Napoleon, in his book, "*La Science de la Main*," first laid down the now universally accepted principles of the science. Many observers before D'Arpentigny had noted the wide diversity in the shape of hands. It is said of Lavater, the father of Physiognomy, that when in the conduct of his priestly office he held the bag in church, it was his habit to observe carefully the hands of the worshippers as they made their offerings, and that he made note of the wide diversity of shape and action, characterizing these multitudes of hands. But Lavater made no effort to originate a science of hand-forms. This was achieved by D'Arpentigny, when out of the mass of diverse details of conformation, he fixed upon the seven primal types of hand which since his time have been universally accepted. The discussion of these types and their variations will be the aim of this chapter.

First, however, let us glance at the principal classes of divergences in the shapes of hands out of which the present order of our science is evolved. Hands differ from one another in respect of (a) their size, (b) their shape, (c) their texture, (d) their habitudes. Under these four heads may be classified all the details of diver-

gence with which we have to deal. Some of these differences we shall now enumerate.

(a) *Size and Proportion.* Hands are large or small according as they vary from a certain normal size which we call medium. We form these judgments by comparing large numbers of hands and by observing the normal proportions of the human body. A tall man will naturally possess a larger hand than his shorter fellow. This we should be led to expect by the laws of symmetry. It is only therefore when a given hand is excessively large or abnormally small that its size can have any special significance.

A very large hand generally denotes an extremely scrupulous mind, punctilious and attentive to minute details. If it be not only large but also thick and soft the subject will be characterized by fussy activity without genuine energy. But if the hand be long and slender it is a mark of generosity and magnanimity. Such a hand indicates a well-balanced mind, characterized by wisdom and sound judgment. The possessor of the long slender hand will be honorable in all contracts and loyal in friendship. But suppose the hand be only moderately long and with thick fleshy fingers—the size is no longer a favorable token; such a subject will be phlegmatic, tending to negligence and

ELEMENTARY HAND
DRAWN BY
Khaldah

I

laziness. If the hand be somewhat short, it betokens a tendency to gluttony and suggests an empty mind and a gossipy, slanderous disposition. Most to be desired, perhaps on the whole, is the medium hand—the hand that is in strict proportion to the rest of the body. The possessor of this hand will be quick of perception and assimmilation; he will have a peculiar faculty for combination of details and will be facile in the adoption of "means to ends."

It goes, of course, without saying that only tendencies are discovered in the relative sizes of hands. Other features of a given hand may largely modify the significance of the size. Important above all else, is its shape as we shall presently see. A well-formed hand is a much more favorable indication than any circumstance of size. We may say, however, that given hands equal in other regards but differing in size, the difference is to be interpreted in the light of the foregoing principles.

We shall now for a moment consider the proportion of the respective parts of the hand to each other and to the whole hand. The interrelation of the several parts affords scope for a limitless variety in the character of hands. There may be a large palm and short fingers or a short palm and long fingers, and the fingers

may vary indefinitely in their proportions to each other; also the thumb in its relation to the remainder of the hand may be very long, moderately long, or short. Furthermore, the phalanges in each finger or thumb may be of normal or abnormal proportions to each other. All these details are significant and merit attention.

If the palm be long in proportion to the rest of the hand and the body, especially if it be hard and unduly thick, there is a suggestion of brutal or brutish instincts. A savage might possess such a hand or a man of low grade of intelligence in civilized communities. In either case the possessor of this sort of hand might prove a decidedly dangerous person, and is not to be desired as a constant companion.

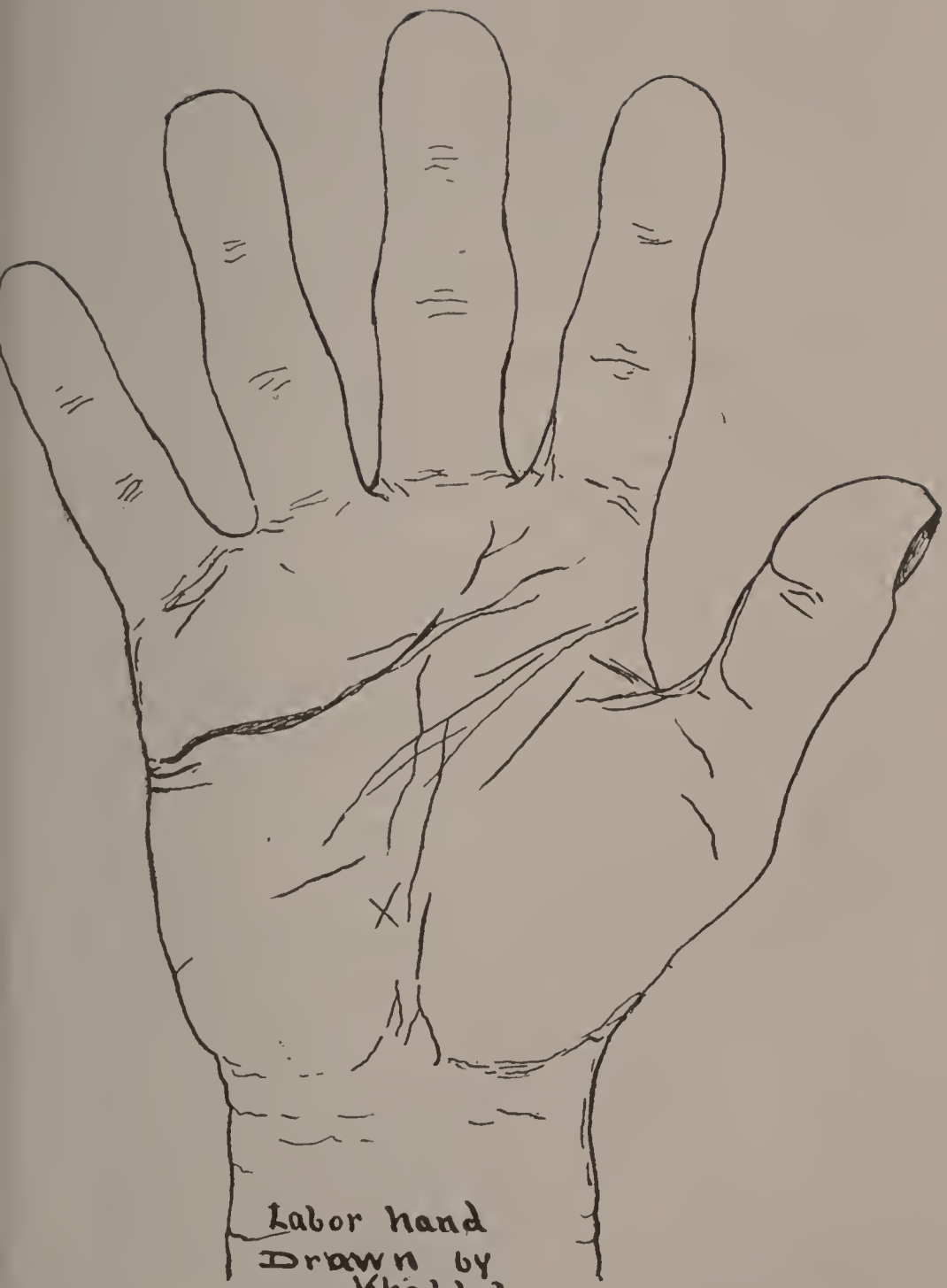
If the palm be long, with fingers of medium length and well formed, the combination indicates ingenuity, but also a lack of perserverance. Where the palm is pliable, thick and well proportioned to thumb and fingers there is aptitude for the enjoyments of life and a tendency to excitability under the influence of the imagination. But the pliable palm, when disproportionately long, betokens selfishness and sensuality. Finally, if the palm be thin, narrow and weak, there will be feebleness of character, lack of self reliance, torpor of imagination.

Turning now to the fingers, we observe that if they be short, thick and fat at the ends, they may indicate dishonesty or cruelty. A thief or a liar might have such fingers. If the fingers are swollen at the roots, the instincts are gross, inclining to gluttony and sensuality. Strong and long fingers suggest prudence and good mental capacity. Ill-placed with irregularity of contour, they indicate want of energy, frivolity and probably betoken poverty. Also if the fingers are widely dispersed we infer poverty and inability to acquire wealth. On the other hand, when they are united closely there will probably be found avarice, miserliness and uncharitableness. Where the fingers are capable of being easily turned back there is to be inferred sagacity, love of knowledge and natural adroitness. If they be habitually turned back, however, the sign is not as favorable. Of this we shall speak later under the head of gesture or habitude.

Perhaps the most significant part of the hand is the thumb. Its length and proportion to the fingers as well as the proportion of its first and second phalanges to each other, are all of the utmost importance to the interpretation of the subject's mentality. Generally it may be said that a long thumb is of good import and a very

short thumb is of adverse significance, but as we shall presently see, much depends upon the relative length of the phalanges. If the thumb be large and knotty, that is, characterized by large joints, particularly with certain defined shapes of the tips, there will be aptitude for business and the exact sciences. A thumb large and strong, accompanied by smooth regular fingers indicates a logical mind—the impulses dominated and controlled by reflection; reason is absolute mistress of activity. When the thumb is small and insignificant, however, it betrays irresolution and weakness of intellect and will. This significance may be counteracted in some measure by exceptionally well-formed fingers; but, taken in itself, its import is adverse.

Of the two phalanges of the thumb, the first, or nail phalanx, is believed to be a measure or token of will, while the second phalanx denotes intellect or logic in relation to the will. When the nail phalanx is longer than the second phalanx, will predominates over reason; the subject will be determined and little affected by argument or persuasion. Such a man we call "arbitrary" or stubborn. When ignorance coexists with the arbitrary disposition we characterize the unfortunate person as bigoted or more



Labor hand
Drawn by
Khaldah
11

vulgarly "pig-headed." On the other hand, with the second phalanx larger than the first, intellect or reason predominates. The mind will be logical and deliberative. If the disproportion be very great, the subject tends forever to balance the *pros* and *cons* of any matter, finding himself well-nigh unable to come to a decision. If the two phalanges be well-proportioned, one to the other, and the thumb as a whole be fairly long, we infer a well-balanced mind, intelligent and reasonable, but possessed withal of sufficiently strong will, to insure the carrying out of wise judgments. With both phalanges small, the whole thumb is insignificant, betraying weakness both of intellect and of will. Such a subject is most unhappy of all.

Our second class of divergences in hands concerns the shape and contour. The shape of the hand taken as a whole is not without its significance, but it is especially with the fingers and thumb that we now have to concern ourselves. And we observe that aside from their length the shape of the fingers is determined chiefly by the form of the finger tips and the size of the joints. As to the latter features, fingers are divided into two principal classes, called respectively *smooth* and *knotty* fingers. The latter class is subdivided again into three sub-

classes, according as the irregularity marks the first joint, or the second or both.

We may say in the beginning that irregular or knotty fingers mark the man of practical mind, while the smooth, regular fingers are indicative of the idealist temperament. Science and practical affairs are the domain of the knotty finger, art is the realm of the smooth finger. In general we claim that the knotted finger indicates a love of order. When the knot is found between the nail and second phalanges, we infer a tendency to order in ideas—the mind of the philosopher. When it is the second joint that is knotted, the subject will incline to order in material things; he will be a lover of system in practical affairs, and he may be a successful merchant or speculator. When all the knots are prominent there will be a very punctual, methodical, systematic mind much given to reflection. If on the other hand there be a total absence of knots we shall have the so-called smooth fingers which suggest artistic tendencies and a mind guided by intuition rather than by reason.

The finger tips are classified according to their shape as spatulate, square, conical and pointed. The spatulate or spatula-shaped fingers are those which broaden at the ends. They are

believed to denote an energetic temperament, fond of activity. The square finger is the useful practical type, the conical, the artistic or aesthetic type, and the pointed, the transcendental type. Thus, unless greatly modified by other conditions, the spatulate finger indicates the active man of affairs, the explorer, the politician, the adventurous merchant, etc. The square finger marks the ingenious mechanic, the inventor, the man of business, the administrator and also the instrumental musician. The conical belongs *par excellence* to the artist and the poet, and it argues an impractical mind, with love of the refinements of life. As for the pointed finger, it is found in the hand of dreamy idealists, Utopian philosophers, sentimentalists and lovers of occult science.

Where conical fingers are marked by knots there will still be the aesthetic taste, but qualified by a colder, intellectual element. The poet with such hands will write poetry of the intellect; the artist will produce allegorical paintings, etc. If the square finger be smooth, the hand thus indicated will be that of a man fond of administrative functions, the opposite of the dreamer. Such a man having the smooth or artistic finger combined with the square or practical tip may achieve success in the more prac-

tical lines of literature, as magazine essays, correspondence, etc.; he may also succeed in realm of plastic art. If the square fingers be knotted, substantially the same may be predicated of the subject, with the addition of strong, good sense, love of order and practical usefulness. Fingers spatulate and smooth, indicate aptitude for mathematics, mechanical science and for war. Finally, with modern knots and fingers partly square and partly spatulate, we should find a moderate degree of inspiration combined with the practical capacity for realization. This is the ordinary type of masculine hand—the hand that has conquered the wilderness, built cities and founded empires.

The texture or consistency of the hands must also be considered. This involves the quality both of the skin and of the muscles. A thick hand usually indicates a phlegmatic temperament and a thin spare hand, a nervous temperament, but there are exceptions to this rule. A hand, thick, hard and generally coarse is elementary and belongs to a low order of intelligence. Hard, wrinkled hands which open horizontally with difficulty, betray obstinacy—want of mental flexibility. A hollow, deep palm is believed to foreshadow misery, ill-luck and failures in life. Hands always white, hardly

III

changing color under any circumstances are regarded as a sure sign of egoism and selfishness.

We may, also, to a moderate extent, draw inferences from the shape and quality of the nails. Short nails often indicate quickness of intellect —a keen perceptive faculty; but they may also betoken a critical spirit and a certain tendency to pugnacity. If the nails are long and curved, resembling talons they betray a cruel disposition. Generally, the finer the texture of the nails the finer and more sensitive the mind of the subject, and the coarser their texture the lower the grade of intelligence.

At this point it will be convenient to call attention to the mounts, or fleshy protuberances upon the palmar surface of the hand. Here the reader will be assisted by referring to the diagram (Plate VIII.). The names of the Roman divinities by which the several mounts of the palm are designated are here employed, purely in a metamaphorical sense, as suggestive of certain mental qualities.

At the base of the index finger is the mount of Jupiter. This, when prominent, is believed to denote honor, dignity and religion. It also involves a worthy ambition and a cheerful disposition. If the mount be nearly or completely absent, substantially the opposites of the fore-

going qualities will be indicated. On the other hand, where the mount is excessively developed we may find pomposity and love of ceremony, as well as tyranny and arrogance.

The mount of Saturn at the base of the second finger is significant of prudence. Cheiromance also make it the seat of fatality, but of this we shall speak in another chapter. Subjects who have this mount prominent are cautious, sensitive and inclined to melancholy. They love retirement and find country occupations most congenial. In excess the mount suggests morose, melancholy and morbid fancies. Its absence signifies incapacity or insignificance.

The next mount is that of Apollo, or the Sun, located at the base of the third finger. It is significant of genius, brilliancy and glory and augurs great good fortune as the result of eminent talents. Excessive prominence of this, indicates the faults of genius—extravagance, luxury, boastfulness and conceit. Utter absence denotes dulness and obtuseness. At the base of the little finger is the mount of Mercury. It denotes mental agility, cleverness, eloquence, capacity for science and commerce. When the mount is absent we may infer that the above qualities are not present in any marked degree. But in excess, its significance is even worse,

pointing to dishonesty, treachery and theft. Below the mount of Mercury, still on the outer border of the hand, is the mount of Mars. Courage in self-defence is the significance of this mount when normally developed. Absence denotes cowardice, while excessive prominence indicates aggressiveness, violence and cruelty.

The last mount on this outer border of the hand is the mount of the Moon. This, when prominent, betokens imagination and a love of poetry and sense of harmony. It also suggests mysticism, and in excess may point to fanaticism and superstition. A subject from whose hand it is absent, will be quite unimaginative.

At the root of the thumb is the mount of Venus. Well developed, it always betokens in a subject a capacity for pleasure of the senses—love of beauty, grace and melody—genuine enjoyment of the pleasures of life. It is nearly absent in phlegmatic subjects and is excessively prominent in debauchees.

The fingers also and the fleshy prominence upon the palmar surface of the several phalanges all have their specific significance. The index finger is understood to be expressive of *Intellect*, the first or nail phalanx of this finger is the region of perception, the second learning or the capacity to acquire knowledge, and

the third of wisdom or assimilated knowledge. Prominences upon either of these phalanges indicate in the subject a good development of the designated faculties.

The second finger is that of Association or social disposition. The first phalanx indicates dignity, the second when prominent betokens a taste for retirement, a love of agriculture and also of mechanics, and the third an inclination for social organization.

The third or ring finger expresses will. Its nail phalanx indicates ambition and a talent for art, the second is the region of industry and instinct for wealth, and the third gauges the individuals emotive force.

And finally the little finger is the index of Expression. Tact and eloquence are indicated by the protuberance upon its nail phalanx, versatility and educational capacity by its second phalanx and the love of adventure by the third. It must be understood that in the foregoing only the salient indications are noted. They will suffice, however, for the purpose of a general guide. In view of these possible modifications it will be evident that in exact diagnosis of the hand, it will be quite unsafe to rely upon mere formal resemblance to any type. In describing therefore the seven primal types with which we

shall presently occupy ourselves, we are only placing before the reader as it were the blank forms, to be filled in with specific individual peculiarities.

The *Habitudes* and involuntary gestures of the hands are many and varied. We may instance only a few of the more familiar, as examples. Habitually closed hands betoken secretiveness and perhaps untruth. Spasmodically opening and closing of the hands is an indication of nervous temperament. On the other hand, if the hands are kept studiously motionless and impassive they betray a conscious posing for effect. The thumb is a very tell-tale member. When the intellect is strong and the will dominant, the thumb shows this mental soundness by its alert, aggressive air. But where there exists mental weakness the thumb by its feebleness and inertness becomes a sure index of the subject's mental condition. The habitual folding of the thumb in upon the palm, is a sure sign either of merely nascent intelligence as in the case of the infant, of declining mentality as in the case of the dying man or of stunted or arrested development bordering upon idiocy.

We are now in a position to discuss more intelligently the recognized classes of hands.

IDEAL HAND
DRAWN BY
Khaldah

IV

Since the time of D'Arpentingny there has been a general consensus among cheirognomists, in favor of seven primal types. These may be designated as follows:

The Elementary Hand (Plate I.); the Active Hand (Plate II.); the Useful Hand (Plate III.); the Artistic or Aesthetic Hand (Plate IV.); the Psychic Hand (Plate V.); the Philosophic Hand (Plate VI.); the Mixed Hand (Plate VII).

This classification is made principally upon the basis of differences in the shape of the finger tips and the contour of the joints, but it is necessary to consider, also, other distinctive features, such as the size, texture and thickness of the palm, and the relative prominence of the respective mounts. In proportion as the simple types are complicated by special modifications, we have the more complex hands, many of which may themselves be considered subordinate types. Special variations are absolutely without number. In what follows, we shall briefly describe the principal types, and also, if space permits, instance a few of the more common special variations.

The Elementary hand is the lowest form of hand. It stands at the very beginning of manual evolution in the human species. It consists of a proportionately large, fleshy palm, with

short thick stubby fingers. The skin is hard and wrinkled and the joints lack suppleness and distinctiveness. It is the hand of the savage, and in proportion as any hand shares its characteristics, we infer a tendency to revert from civilization to barbarism. The large thick palm and the short fingers suggest the crudest sort of intelligence, and from the shortness of the fingers we further infer, impulsive action, uncontrolled by reason. If the fingers be very short, cruelty and violence are indicated.

The Active hand, is above all, distinguished by the broadened or spatula-shaped finger-tips. In the perfect type there is a large thumb, and the hand is fairly large and well proportioned, but hard in its texture. Spatulate subjects are characterized by great energy and self-confidence in active pursuits. They are matter of fact, rather than romantic or sentimental. They make excellent pioneers and colonists. Their interest in art, will incline to architecture or to colossal paintings, expressive of action—battle scenes and the like; in poetry they will favor the drama, and in religion they will be Protestant rather than Catholic. This hand is found more commonly in the North of Europe among the Saxon and Teutonic peoples, than with the Latin races of the South. If the spatulate fing-

ers are smooth, the subject will show certain intuition in the direction of this energy. This may be the hand of a reformer. If they be knotted, reason and system with love of detail, will be present instead of intuition. This is the hand of the *practical scientist.* But an insignificant thumb or softness in the texture of the hand modifies the type for the worse.

We have next the Useful Hand. This is a broad, rather large hand, with fingers square at the tips and marked by a distinct protuberance at the second joint. The thumb will be well proportioned to the hand, and the palm will be thick and firm in texture. This is the hand of method, order and discipline. The possessor of the square hand will be conventional as regards social usages, a lover of organization and routine. He will be the personification of officialism. If the joints be knotted the inclination for order is strengthened to a painful degree, but with smooth fingers, this hand represents a hard-headed, practical, prudent and altogether successful and useful type of man.

The Artistic hand is characterized by symmetry and delicacy of contour, the fingers smooth and rounded to a conical shape at the tips, the thumb rather smaller than would be

expected, and the palm fairly developed. Where this hand is found we shall discover a mind guided by intuition. Impulse rather than reason will be the spring of all activity. Moved by sentiment and animated by a strong love of the beautiful, the possessor of the Artistic or Conic hand will be a creature of enthusiasm which may be permanent or transitory, according to the moral and intellectual strength of the hand; a long vigorous thumb counts for everything. With a short thumb the hand is weak, and the subject, though having artistic tastes is a slave of his passing impulses.

The Psychic hand, is of all the types, the most symmetrically beautiful. Small and delicate, the palm thin and almost transparent, the thumb small and regular, and the long fingers tapering to a pointed tip; this hand is at once the most beautiful and the most impractical. It is the hand of the enthusiast, the dreamer, the inspired preacher. It represents a soul that dwells in the realm of high ideals and is moved by the noblest impulses, while lacking often the requisite practical capacity for their execution. If knots appear on this hand they only modify it for the worse, such is the essential lack of harmony between the intuitional and the rational mind.

The Philosophic hand is marked by a palm large and elastic, a long thumb with its phalanges equally proportioned and fingers not over long terminating in semi-square, semi-conic tips. But the most conspicuous feature of this hand is the prominence of both joints, which gives to the fingers a peculiarly, irregular appearance, and renders appropriate the alternative name "Knotty Hand" by which it is sometimes designated. Subjects possessing the philosophic hand are characterized by a love of ultimate analysis and a profound search after first principles. It is the *why* and *wherefore* that above all interests them—the inner reality and essential nature of things rather than their superficial appearance. The essential independence of this type of mind tends to free thought and skepticism as opposed to dogmatism. Yet it is relentlessly honest with itself, even as in criticising the opinion of others.

There remains to be considered the last class, that of the Mixed hand. Under this head, we include all those intermediary hands which combine in some definite manner the distinguishing features of two or more of the preceding types. Thus we find square fingers modified toward the conical and spatulate fingers, or modified toward the square. A knotty hand too, may be so

modified toward some one of the other types, as no longer to be a strict representative of the philosophic type.

We have now fulfilled the aim of this chapter, but it may be profitable before bringing it to a conclusion to test the foregoing principles by a service of hasty, practical applications.

For the purpose of the test it will matter little whether on the one hand, we deduce from a reading of a given hand the mentality of the subject or from a previous acquaintance with the subject's mind and character, we construct a diagram of his hand. In either case if our calculations be accurate, we shall find that our conclusions substantially tally with the facts, as they exist. The diagnosis of a given hand, may lead us to the conclusion that our client possesses in an eminent degree the qualities of a successful teacher, or from our knowledge of the achievements of some master-educator, we may, without so much as seeing his hand, approximate very closely, to a correct delineation of it.

The variation in hands due to sex is chiefly a matter of size and consistency. We expect, other things being equal, that a man's hand will be rather large, somewhat hard and with fairly long, square or spatulate fingers. This in the

absence of any more specific information as to the subject's mentality. On the contrary, a woman's hand will be smaller, softer and have shorter fingers. As to the mounts, we should expect in the masculine hand that the mounts of Jupiter, Saturn and Mars would be prominent; but the hand, feminine, may be assumed to have fairly developed, the mounts of Mercury, Venus and the Moon. To be more explicit than this would be unwarranted without more detailed information of the subject's mental constitution.

But if we are concerned with a subject of a well defined mentality, which is known to us, we are able very readily to describe his hand. Let us assume, for instance, a very successful merchant. Here we shall expect a large, well-formed hand, strong thumb and spatulate fingers. The palm will be well-developed, having fair prominences of Jupiter and Saturn, but more prominent mounts of the Sun and of Mercury. The mount of the Moon will be imperfectly developed and the mount of Venus fairly prominent. In the thumb, the phalanx of the Will, will be slightly longer than that of Logic. The most prominently developed phalanges will be the third phalanges of the second and third fingers. Assume now the orator. We shall have here a modification of

V

the Psychic hand. The fingers will tend to be pointed, and the hand, as a whole, will probably be symmetrical and delicate. There will be prominence at Jupiter and the Sun, the Moon, also at Mercury and the entire little finger will tend to be well developed. Of the two phalanges of the thumb it is that of Logic, that will be the longer.

If our subject be a teacher we shall have hands somewhat between the useful and artistic type. There will be prominent mounts of Jupiter and Saturn and marked protuberances upon the third phalanges of the index and second fingers. The musician will have a somewhat similiar hand, with the addition of a prominent mount of the Moon, which indicates imagination and love of harmony, as well as pronounced knots at the second joints of the fingers, suggesting method and material order. The little finger will be well developed. As to the tips of the fingers, with an instrumentalist, they will tend to be spatulate, and with a vocalist will incline rather to the conical form.

We have now covered the field of Cheirognomy. The treatment has necessarily been brief, but we have sought to set before the reader the guiding principles of the science. We turn now to the more venerable sister-science of

Cheiromancy, which will occupy us in the following chapter.

Philosophic
Spatulate Hand
Drawn by
Khaldah

VI

CHAPTER III.

CHEIROMANCY.

We now apply ourselves to the second branch of our subject—the elder sister of our two kindred sciences, for if Cheirognomy may properly be called a *modern* science, the same cannot be predicated of the subject of our present inquiry. Of this latter, the origin is hidden in the midst of remote antiquity. The Greeks recognized it; the Romans practiced its precepts; and even the ancient Egyptians seem to have been not unfamiliar with its leading principles. Aristotle plainly alludes to this science, as do also certain of the Roman poets and philosophers; and if we are disposed to seek yet remoter testimony as to its antiquity, we shall find it upon

the hoary monuments that mask the valley of the Nile.

But although Cheiromancy, as a science and an art, is of undoubted antiquity, nevertheless, its modern development dates from the begining of the present century. Owing to the exaggerated claims and the unscientific methods of the mediaeval *palmists*, the science seemed in danger of suffering an eclipse. That it escaped the threatened oblivion and gained a new and stronger hold upon this most skeptical age is due to the genius of one man—Adrien Desbarrolles. In the estimation of this learned Frenchman and his disciples, the modern Cheiromants, we have to do here no longer with the crude arts of the ancient contemporaries of the Pharaohs and the Ptolemies; nor with the cunning palmistry of the Middle Ages, but with a *science*, as orderly in its arrangements and as logical in its conclusions as any other organized body of useful knowledge.

Yet the historical development of any science is worthy of consideration, and we cannot ignore the relation of Cheiromancy to the kindred science which shares its high antiquity. We refer to Astrology—the science of planetary influences. *While* the modern *Cheiromancy* has turned down the more fantastic notions of the

ancients regarding the influence of the planets, it still accepts in a moderate degree that prime premise of Astrology, that the planets do measurably influence human destiny. That the light and heat of the Sun and the phases of the Moon and the planets do distinctly affect our *moods*, no one can deny; may they not then also influence our *temperaments* as well? May not Solar and Lunar, Jupiterian and Saturnian, Martial and Venusian designate causally, rather than merely figuratively, the respective types of human kind? And may not the hand—that most ingenious, least secretive of members—be the fittest indicator of the planets subtle influence?

The medium of this influence has been defined immemorially as the Astral Fluid or Fluids. With this term, at least, we can have no quarrel. For does it involve more assumption than the *Ether* that invisible medium which the Physicists find so convenient in solving their hardest problems? Astral Fluids, these planetary influences *shall be called*, until some profounder student of Cheiromancy shall discover or devise a more fitting designation. Meanwhile the *influences* remain. They are *facts*, and indeed, among the profoundest facts of our existence.

The Ancients attributed to each planet a par-

ticular and special influence over every being that inhabited the globe; the names they gave these planets indicated, at once, the nature of their revolution around the Sun, and that of their influence over human life.

They called the planet, whose movement they thought the slowest, *Saturn*, and being the farthest of those known to them from the Sun, they supposed it to be possessed of a dry, cold temperature, little favorable to the preservation of either human or animal life, and likely to develop bile in the corresponding human organization. The bilious temperament, consequently, which is cold, serious and often melancholy, they attributed to the especial influence of this planet.

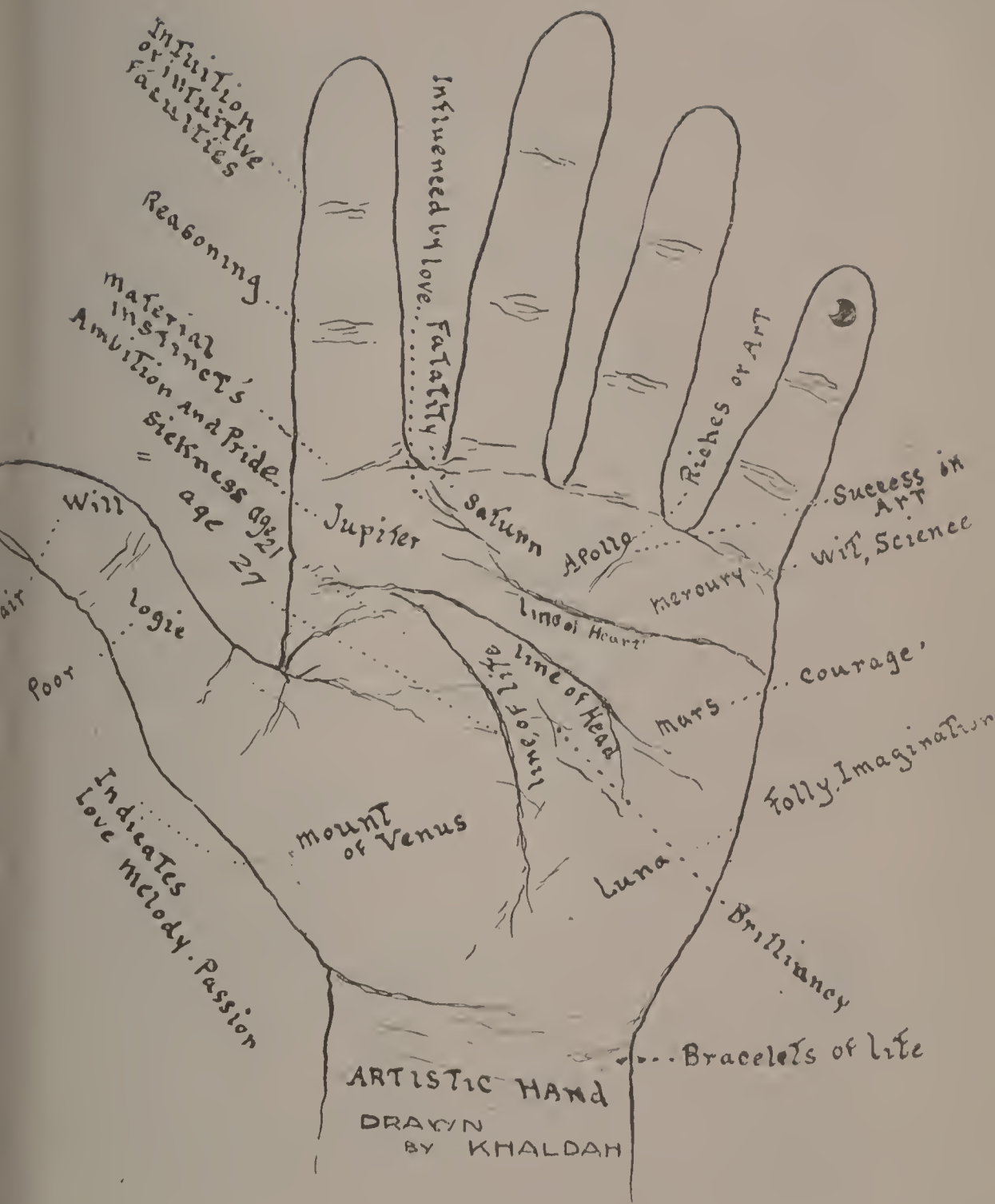
The largest of all the planets they called *Jupiter*, and on account of its position in the heavens, where it is neither too near nor too far from the Sun, they supposed it to be warm and moist, and consequently favorable to a rapid circulation of the blood, and equal temperament, and a good, gracious, bright and active disposition, which would make the possessor love order, justice, peace and well being.

On the same principle they gave the name of *Mars* to the little planet whose circle of revolution lies between Jupiter and the Sun. Mars

presented to them the appearance of a red hot iron, and its surrounding atmosphere seemed charged with clouds besmeared with blood; all of which they attributed to this planet's proximity to the Sun. They supposed its dry, and, as it were, incendiary nature transmitted a certain amount of heat and fire to the man born under its influence, that is to say, to all impatient, quarrelsome or violent dispositions, always ready to make a disturbance, and happy only in the midst of struggle and strife.

The planet *Venus* was named from the Latin word *veniens*, as she seemed to come whenever looked for, being the earliest to appear in the evening, as well as the last to disappear at dawn of day. This beautiful planet with her pure, white, clear and steady light, has been considered the emblem and source of beauty, of sweetness and of goodness, endowing with these qualities all whose nativity fell under her kindly influence.

Mercury, was so named, on account of the rapidity of its movement around the Sun, as it never ceased to go and come, to appear and disappear, like a gay and agile messenger. This very vivacity, this lightness and quietness of movement gave, they supposed, to those whose births were influenced by this planet,



VII.
Mixed Hand.

great vivacity, as well as great intellectual ability or acuteness and agility of the body and its members. Mercury is the smallest of the planets and, generally speaking, those who represent its qualities are thin and slight, although well formed and well proportioned.

Considering the Sun a planet, the ancients gave it the name of *Helios*, which means "the brilliant." As to those born under its influence, they attributed to them a perfectly harmonious temperament, as well as a complete organization, and an inspired intelligence, creative of the beautiful and of the ideal; such a temperament as is met with in great poets, artists, etc.

Selena, or the *Moon*, was the last of the planets of the ancients. The cold pale light of this planet is well-known. Her influence was regarded by the ancient Cheiromants as the original cause of certain weaknesses of character, which showed themselves principally in a want of vivacity and initiative energy and decision together with a great inclination of melancholly. Such persons have vivid and capricious imaginations, changing without reason or motive, due, as older Astrologers thought, to the changes that the Moon herself underwent. When exaggerated these influences produce what we call lunatics.

To these seven planets correspond the seven principal organizations that give rise to the temperaments of mankind. This relation will appear more plain to the reader by the aid of the following table:

PLANETS AND TEMPERAMENTS.

Planets.	Temperament.	Character.
Saturn	Bilious	Wise, thoughtful, sad, cold, slow, lover of solitude, remorseful, melancholy.
Jupiter	Bilious—Sanguine	Proud, decided, honest, grave, loyal, intelligent, imperious, domineering, superstitious and eager to shine.
Mars	Muscular	Resisting, courageous, cool, sometimes quarrelsome and violent, unjust, cruel, insolent, tyrannical.
Venus	Nervous—Sanguine	Sweet, kindly, good, sympathetic, graceful, gallant, pleasing, coquetish, vain, lightheaded, inconstant, lazy, licentious.
Mercury	Nervous—Bilious	Quick, industrious, eloquent, clever, adroit, intriguing, pretentious, lying and thieving.
The Moon	Lymphatic	Imaginative, chaste, sentimental, meditative, changeable, capricious, discontented, dreamy, melancholly and despairing.

The respective temperaments are recognized by certain well defined signs in the hands. These consist partly of the *mounts* or prominences (which we need not here dwell upon since we discussed them in the preceding chapter), partly of lines and partly of other general characteristics.

With respect to the latter we may say that

the Bilious or Saturnian hand will have long, bony fingers and a hard dry palm. The middle finger, dedicated to Saturn, will be especially long. The Jupiterian hand will be marked by a long index finger, usually with a square extremity, and by a distinctly developed mount of Jupiter at the base of the finger. In the typically *Martian* hand we find a full, thick palm—the so-called plain of Mars" encroaching upon the mount of the same name. In the *Venusian* or *Nervous sanguine* hand, the most noticeable characteristics are the fine heart-line and the full mount of Venus at the base of the thumb. *Mercurial* hands have beside the conspicuous mount of Mercury, a long, thin and pointed little finger. *Lunar* or *Lymphatic* hands are soft, with a developed mount of the moon, and usually have lines of the palm tending towards the mount. Finally the *Solar* or *Haromonic* type or temperament produces a beautiful shapely hand, with an especially long third finger, and a Solar mount furrowed with lines.

We now come to discuss what is the principal subject of our science viz: the lines and the palm. Owing to the necessary limitations of the present chapter our treatment of these must be more cursory than the subject deserves. We shall, however, hope to afford an outline, by the aid of

which the interested reader may more easily peruse the more elaborate, but, also, more cumbersome works of Desbalrolles and other distinguished masters of Cheiromancy.

The three most important lines in the hand are those that form the letter *M* in the palm. These three lines are: *The line of the heart, the line of the head* and *the line of life.* We shall consider them in the above order. The *line of the Heart* runs horizontally across the hand, at the base of mounts, which belong to the several fingers. According to its length, depth and clearness, we can estimate the degree of disinterested devotion the heart is capable of. It ought to extend from the Mount of Jupiter to the outer edge of the hand. The more it extends toward Jupiter, the purer will be the affection which it indicates. An excessively long line is bad, indicating an excess of affection and consequent jealousy.

This line tends to be long and clear in the Venusian type, and long, but pale, in Lunar hands. It is only moderately long in the Solar and Jupiterian hands, even shorter with the Mecurian and Saturian types, and very short with the Martians. The significance of these differences the reader will readily discern upon referring to the table of temperament on page 69.

Persons from whose hand the Heart line is absent will never be influenced by sentiment, but by interest alone.

If the Heart line is crossed by other than principal lines, these are indicated, as many blows of sensibilities, as there are lines.

A Heart line that begins and ends with branches or tassels betokens a good and rich nature; the character will be all the more beautiful and noble, if, at its beginning, under Jupiter the branches ascend towards that finger. A line of the Heart without branches indicates a timid, undecided person, lacking vivacity and expansion.

So if the heart line extends towards the head line at the precussion of the hand, the indication is that the head will master the heart, that affection will be sacrificed to interest.

A chain-like Heart line suggests inconstancy or small affairs. A broken line, if appearing in both hands, is considered fatal.

II. The *line of the Head* is the second branch of the letter *M* in the palm. By its length, depth and clearness, is recognized the greater or lesser disposition of a subject for intellectual labor, as well as capacity for looking after his interests. It indicates also a strong will.

Ambition
Line of Head and Life
Will
Logic
Double line of Life
End line of Life
End line of Destiny
Line of Brilliancy and Success
End line of Destiny
Extraordinarily long Ith finger
End line of Heart
End line of Head
Commencement line of Destiny
GLADSTONE'S HAND
by
Khaldah '97

This line is long in the Saturnian, Jupiterian and Mercurian types. In the Solar and Lunar types it is still long, but diverges from a direct path, descending towards the mount of the Moon. In the Venusian and Martian types it is shorter. The head line, extending to the percussion of the hand, denotes a man who is master of himself and has an eye to his own interests. If it finishes lower, close to the Mount of the Moon, it signifies a tendency to abandon all positive interests for dreamy contemplation, given to building castles in the air. If, on the contrary, this same line ascends at its extremity towards Mercury, it is a sign that the head is ruled by the heart—a sign that all intervals will be neglected where the soul is bound by a sentiment or affection.

The line of the Head, clear and pure from beginning to end, indicates a clear brain that will not become easily troubled; but if unequal as regards size and depth, it denotes a mind not sure of itself—confused, uncertain, undecided. When this line ends just under Saturn, it is fatal, provided the other signs in the hand point to the same thing.

Not joined to the Life line it signifies, caprice, imprudence and discontent. A sister or ac-

companying line is always of good omen wherever it is found.

III. *The Line of Life* bounds the Mount of Venus, beginning between the root of the thumb and the index finger, and at its extremity approaching the wrist. By its clearness, depth and length, may be ascertained the degree of vigor of the subject's consititution as well as the probabilities of a long or short life. A long pure and well traced Life line, equal in all parts, and of a beautiful rose color, is the sign of a good constitution, of vigorous health, and gives hope also of a long life.

Short, boldly-drawn and of unequal size, it designates a weak constitution, bad blood and a disposition to troublesome fevers.

If besides, it is cut by other small lines, it indicates attacks of various maladies; their origin is known by the part of the hand from which they take their departure.

In examining the Life line it is necessary to know whether at its birth above the thumb it joins the Head line or not. If it does, this is an indication that the person will be wise and prudent in all his undertakings; if, on the other hand, the two lines do not touch at all, it is a sign that the *Head* and *Life* are not in accord,

and that recklessness, rather than prudence will be characteristic.

A Life line broken in both hands is a certain token of death; where the indication is found only in one hand it may betoken a serious malady, with narrow escape from death. A double line of Life indicates an excess of vitality.

A Life line that begins on Jupiter indicates immense ambition and success. Branches running toward the wrist indicate poverty and loss of money. Ascending branches announce aspirations towards a higher life.

If the *Heart, Head* and *Life Lines* all join, it indicates great misfortune, perhaps accidental death.

A short Life line, with two small adjacent parallel lines, announces also a short life. A deep hole in the Life line betokens violent death.

In addition to the principal lines already considered, there are other important lines which are found in most hands, and we shall discuss them in order.

The Line of *Saturn* or *Fortune* starts from the base of the hand near the wrist and ascends more or less directly towards the middle finger, which is devoted to Saturn.

This line betokens the de ee of success

likely to attend a subject's undertakings. If it is found in the right hand, it indicates fortune favoring all active enterprises; in the left or passive hand it signifies pure good luck without the aid of personal endeavors.

Clear, straight and pure, mounting directly from the wrist through the plain of Mars to the middle finger, it indicates luxuriant happiness—gifts money and uninterrupted success—notwithstanding any amount of imprudence or stupidity. If, however, the line be thus perfect only in the right hand the success will be achieved by personal exertions rather than fall to the subject as a gift of the gods.

If the Line of Fortune, good at its beginning, remains so only part of its way, it indicates happiness, interfered with at an advanced age. If on the other hand this line is good only at the end of its course, happiness and good luck will arrive only at the later stage of the subject's life. If the line be fine at the start and also at the end, the middle alone being cut or interrupted, it indicates that the happy conditions under which the person was born will give place to great struggles in middle life with a return of happiness at its close. If the Line of Fortune is wanting in both hands, happiness and success are still possible, but without the slightest aid

from luck or chance. The Line of Fortune beginning at the Line of Life signifies happiness, dependent on one's merits.

If it extends below the wrist or above the Mount of Saturn, there is excess and consequent weakness.

If it stops abruptly at the *Heart Line*, it indicates happiness, ruined by a love affair or an illness.

If it stops at the *Head Line*, it signifies happiness, interrupted by a false calculation or a cerebral malady.

A line broken, or in the form of chains or islands, indicates great physical or moral struggles.

A double line, twisted or broken, suggests infirmities or corruption; but if straight it announces excessive happiness. Broken in several places, it indicates streaks of good luck.

The Hepatic or Liver Line is sometimes called the *line* of *Health*. It is not found in every hand; but, whenever it is found, it will begin at the base of the hand, near the Line of Life, and continue to a point near the extremity of the *Head Line*.

By the straightness, depth and length of this line, we are able to ascertain the strength of a subject's constitution, together with his capacity

for mental work. When it is found in neither hand, the person's destiny is action rather than thought. If the line be long, straight, even and of equal thickness and depth, it indicates a good constitution, especially if it forms with the *Head* and *Life Lines* a more or less regular triangle.

If the Line of Health does not extend as far as the *Head Line*, there is want of harmony between the head and the liver, destroying the power of the hand and rendering intellectual work fatiguing and difficult. If the *Health Line* passes the *Head Line* and approaches the *Heart Line*, the power and activity of the brain will be turned to sentimental themes. Devotion to the object of affection will be pushed to the point of utter forgetfulness of self and the care of one's own interests.

Small lines crossing the Health Line indicate illness originating with the liver or bile.

When the Health Line instead of joining the Head Line wanders off towards the Mount of Mars, the significance is health, injured by struggle. The entire absence of this line may or may not be an indication of ill-health, as it makes known more particularly the capacity or tastes that exist for mental application and to what extent it is safe to work the brain.

If separated from the *Life Line*, it announces

a long life; if joined with that line it betokens a weakness of the constitution.

The so-called *Girdle* of *Venus* is a curved line, surrounding the roots of the Mounts of Saturn and Apollo, and was formerly regarded as indicative of gross sensuality. It is now, however, taken to indicate an impassioned nature, which may or may not degenerate to sensuality. When this line is broken the significance is less favorable than when it is intact.

It is not universally found, being more characteristic of the Jupiterian and Venusian types to which it gives energy and enthusiasm, without necessarily involving baseness.

We sometimes find one or more lines crossing the Mount of Apollo or the Sun having their beginning in the middle of the hand, at the *Head Line* or the *Heart Line*.

To each line or lines we give the name of *Lines of Reputation* or *Sun Lines* and by them we discover whether a subject will become celebrated or not. The nature of the celebrity depends on where these lines originate.

When coming from the Plain of Mars they indicate success and reputation after considerable struggles. Coming from the *Head Line* the success would be based on calculation; but where they rise from the *Heart Line* they an-

nounce a real talent or success due to generosity of souls.

If a single line divides it into two as it ascends, it signifies natural force, neutralized by division. If it divides into three parts, it indicates a desire for glory, riches and talents, which, for the above reason, will remain only a desire.

If these lower branches unite to form one line, it signifies a union of fortune, reputation and merit.

Three uneven wavering lines indicate a taste for several branches of art. This division of talent produces only an incomplete success.

If the *Sun Line* or lines be crossed, the glory will be forfeited. There will be the desire and the talent, but no success.

Small straight lines in the palm other than those previously described, vary in significance, according to their location. When they occur upon the mounts they may be taken as accentuating the ordinary significance of the mount. For example a single line on Jupiter points to success; on Saturn, happiness or good fortune; on the mount of Apollo, talent and glory.

Where many lines cross the mounts the signification is adverse, emphasizing the evil indications of the mount.

A single line on the outside of the hand, be-

yond the mount of Mercury and parallel with the *Heart Line* indicates a single, lasting affection or marriage. Two lines announce two marriages or two love affairs.

There are found in all subjects one or more wristlest or bracelet-like lines about the wrist where it joins the palm. These are said to indicate length of life, happiness and riches.

Four lines, parallel, straight and well defined, indicate a very long life, exceeding one hundred years.

Three lines indicate about ninety years, two lines sixty, and one thirty; that is, about thirty years is conceived to be indicated by each line.

If the wristlets are interrupted or in drains, they indicate trouble and labor, followed by happiness, provided there are as many as three lines.

Besides the lines of the hand, there are also figures or signs, and we now undertake briefly to characterize them. Chief of all the figures is the star. The star whenever found indicates a great event, beyond human control.

A star of Jupiter signifies satisfied ambition, honor, unexpected elevation; on Saturn, a fatality—assassination, murder or violent death; on Apollo, celebrity and riches, which may be accompanied by misfortune. Elsewhere the star

is more often unfavorable than favorable. On Mercury, it signifies dishonor; on Mars, murder; on Venus, unhappiness in love or due to a love affair; on the Moon, hypocrisy, perfidy or treason.

More advantage to a subject is the *square* which imparts vigor and power. A square, enclosing a broken line, partly or wholly, offsets the ill-significance of that sign. For instance, a square enclosing a break in the *Life Line* signifies recovery from a serious sickness.

Triangles signify *scientific capacity* or aptness and talent. On Saturn such a figure hints at an aptitude for occult science; on Apollo, skill or science in art; on Mars, aptitude for the science of war.

Crosses generally are obstacles if upon any principal line. On the fingers or mounts they indicate an event of importance connected with that phase of the Life experience signified by the mount or line thus complicated. On Jupiter a cross has been held to announce a love-match. Circles on Suns, indicate, great success, glory and reputation.

Islands signify some irregularity—hereditary, disease or mystery of birth.

Branches of the lines, if they ascend, signify

abundant success; if descending, they betoken complete failures.

Chains indicate struggles and anxieties. Dots, if black, signify wounds; if white, successes.

Gratings or crossbars upon a mount are the defective qualities of the mount. For instance, on Jupiter, they indicate egotism, pride and a domineering spirit; on Saturn, misfortune; on Apollo, folly, vanity, weakness and error; on Mercury, theft or shyness; on Mars, violent death; on Venus,, strong passions, and on the Moon, sadness, discontent and melancholy.

In addition to the signs which may be found on any part of the hand, there exists certain large figures, formed by the junctions of the principal lines.

First we have the *quadrangle*, by which we mean the space enclosed between the *Heart* and *Head* lines. When both lines are straight and regular, forming a regular quadrangle, we infer a good constitution and a large minded, generous and kindly character.

If either of these lines be crooked or uneven, the Quadrangle will be irregular and narrow, indicating an irresolute, malignant, narrow-minded person, lacking vivacity, spontaneity and decision.

If the *Heart Line* ascends towards the *Head*

Line, it will be by force of self-interest or egotism that the subject will be rendered mean or narrow. If, however, the *Head Line* ascend too much toward the *Heart Line*, the character, though perhaps generous at bottom, will be always timid and awkward in its demonstrations.

The triangular space formed by the *Line* of *Life*, the *Line* of *Head* and the *Hepatic Line* is called the Field of Mars. This is divided by the *Line* of *Fortune* into two unequal triangles, termed respectively the *Lesser Triangles*.

The *Greater Triangle* is bounded by the *Head*, *Life* and *Hepatic Lines*. When it is perfectly regular, it is a sign of a fine equilibrium of the physical (or vital) powers with the intellectual. But when irregular, it is a sign of an ill-balanced organization, rendering the subject unfitted for any great undertaking.

The *Great Triangle* is as important for the correct diagnosis of the hand as the Quadrangle; the latter indicates moral and social qualities, while the former marks the proportion of the vital and intellectual powers.

Finally we have the *Lesser Triangle*, which is found only in hands that possess both the *Hepatic Line* and the line of Fortune, the triangle being formed by the juncture of these two lines with the *Head*.

If this figure is distinctly and regularly formed in any hand, it indicates intellectual capacity, seconded by good fortune, with great probability of success.

If both the *Greater* and the *Lesser Triangles* are found regularly formed, the subject is fitted for any profession requiring mental capacity. But if one be wanting, a more active vocation would probably be better adapted to his power.

In the foregoing treatment we have been able to do little more than enumerate the lines and figures with the significations attaching to them. For the practice of practically diagnosing any hand it will be necessary to compare the various signs and arrive at a judicious resultant. Success in this endeavor naturally depends largely upon experience; but by dint of a careful mastery of the principles embodied in this modest little treatise, it will not be difficult to attain great precision in guaging a subject's temperament and forecasting his destiny.

AUTOBIOGRAPHY.

The author was born at Cairo, on December 12, 1871. His father was a well-to-do merchant, having extensive dealings not only in that Capitol, but also throughout Egypt and the surrounding countries. It was expected that he would succeed his father in business, and to this end the education of young Khaldah, during his boyhood was directed. But this expectation was not to be realized. It was discovered, that as he grew toward manhood, his tastes inclined strongly to scientific studies, and his disposition at length became so pronounced, that his family could no longer ignore it, the result being that he was allowed to follow his own inclination.

What especially influenced his family and friends to this decision, was a circumstance

which from a Western point of view, might appear trival, but which the Eastern mind regards invariably with great seriousness, viz: his predisposition to prophetic visions in which the element of clairvoyance was emphasized by subsequent literal fulfillment. Two of these may be briefly alluded to here, inasmuch as they formed the immediate occasion of that decision which committed the life of the subject of this memoir to science rather than to commerce. At the age of twelve years, young Khaldah had a remarkable dream, during which he saw a man enter his father's warehouse and prepare to carry away a quantity of valuable goods. So vivid was the dream that Khaldah was able to note the minutest details of the burglar's personal appearance. When the thief was about to leave Khaldah made frantic efforts to alarm the family, and at last awoke. He at once hurried to his father and related the dream to him, and whilst the latter was much inclined to make light of the matter, he accompanied his son to the warehouse in order to make certain that everything was safe. What was his surprise to find a real robber actually departing from the house with his stolen plunder. Fortunately the man was so disconcerted at being caught that he made no resistance, and all the goods were recovered.

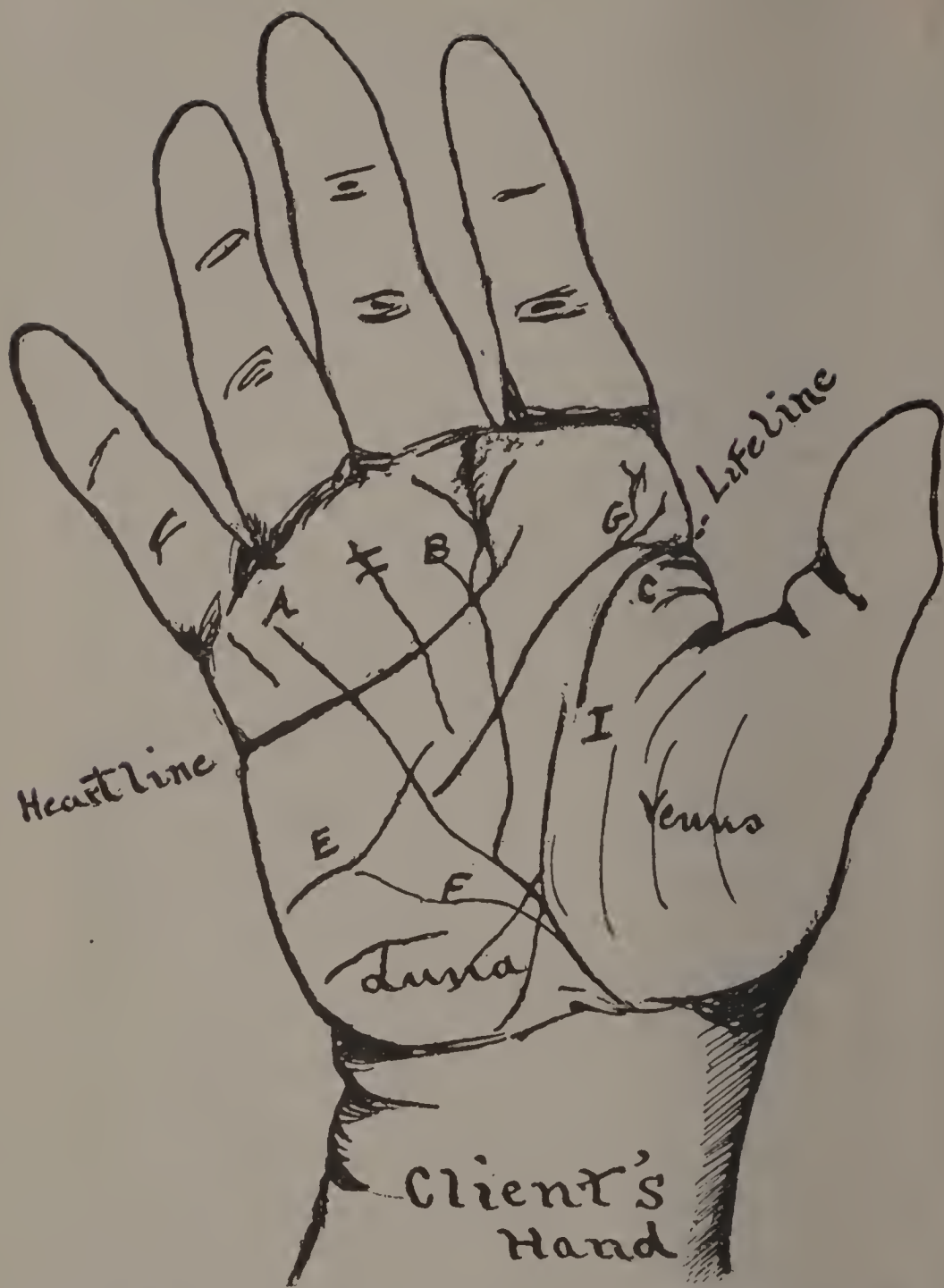
Two years after this event Khaldah had another vision, in which he was on a long journey and was captured by a tribe of Bedouins, who tortured their victim. He was starved and beaten, branded with hot irons, and it was only the horror and acute suffering of the latter punishment which roused him from dreamland with a shriek. This dream had a serious effect upon the nervous system of the youth, but a good constitution soon enabled him to overcome the trouble, and when his father proposed a long journey in the interest of his business, his son was quite eager and willing to take the trip, and after a few days of preparation the two started on their way on horseback, the usual method of the country. The journey to their destination was without incident, and after completing the business in hand, father and son stopped for a few days with a sheik, who had shown himself both friendly and hospitable, when news was brought of the appearance of a marauding band of Arabs. The sheik at once determined to defend himself, summoned his followers and advanced to meet the raiders. A few miles from the village a fierce fight began which soon ended in favor of the Bedouins who were superior in numbers and arms, and the shiek's small party were made prisoners. Young Khaldah was sub-

jected to brutal treatment, and in the hope of making him abjure his faith; he was securely bound and his tongue was seared with hot irons, but being a good Christian he held firmly to his faith. Finally an influential sheik heard the story of the fight, and becoming interested, used his power and caused the release of two prisoners, and in the course of a few months young Khaldah found himself in Cairo among his friends to whom he related his experiences, and the marked fulfillment of his dream, which attracted especial attention.

A celebrated savant became much interested in Khaldah and advised him to study under one of the best masters of occult science in Egypt. Afterwards this promising pupil traveled in Persia, India and the far East, eventually going to Paris and other European capitols, devoting his time to the study of abtuse subjects, and finally directing his steps to the new world. He arrived here at the time of the World's Fair at Chicago and impressed with the vastness, grandeur and beauty of that Exposition he determined to visit the extreme West as well as the South and in the course of his travels spent considerable time on the Pacific Slope. It was during his stay in the "Valley of the Yosemite" that, imbued with the grandeur of what everywhere met his eye-

sight, he found himself suddenly called upon to undertake the mission which he has since constituted his life work. His success has been instantaneous as well as marvelous. Sceptics, unbelievers, cavillers as well as self-constituted critics, have all and one—time and again—capitulated. Attending his lectures and exhibitions, fully determined to pull his theories and practices to pieces, they have all in mute amazement acknowledged a possession "in him" of something akin, to either a lost art "or the endowment from Isis" of what the French so aptly call—"Le Feu Sacre" and whereas they meant to pull down and deride, they ended by lauding and applauding.

It is, however, in Society, among the exclusive 400, with the "Holiest of Holies" that Khaldah has reached his acme of success.



IX.—Sample of Hand drawn by Khaldan, with explanation of lines on next page.

When Life Line connects under "Heart Line" it denotes marriage. In this case A and B connect with Head, Heart and Life. G and E "Head Lines" when they are broken denote ups and downs in life." [Failures and successes.] When G [Head Line] comes to an ending in Jupiter, it denotes a buoyant disposition, indifference to losses, &c., &c. H denotes art, love of antiquity, music and things of beauty. Mount of Venus very large denotes much love, and capability of loving often and many times Life Line when broken at F (about 30 years of age) denotes severe sickness. Luna denotes love of travel and a nature inclined to brooding and sensitiveness

I should judge from this hand that the owner thereof was married twice, and had trouble in his love affections, has traveled extensively, had ups and downs in financial matters; and reading this hand by Cheirognomy I would say it is artistic, prudent, energetic, self-assertive, self-confident, intelligent, determined, ambitious, possessed of large will-power, generous, with love of beauty and powers of perception exceptionally good.

I should judge owner's occupation (see ability at end of finger tips) would be either professional or that of a lawyer, a manager, promoter or director, but not a physician or artist [painter] or architect, minister or engineer, because he is impulsive, quick-tempered, self-willed and too impatient to master the smaller details of life.

SEP 30 1898

P C 1.4.

THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

DOBBS BROS.
LIBRARY BINDING

AUG 69
ST. AUGUSTINE
FLA.
32084